

edward johnson building
faculty of music
university of toronto



UNIVERSITY OF TORONTO CONCERT BAND

RONALD CHANDLER, CONDUCTOR

MACMILLAN THEATRE

SUNDAY, MARCH 23, 1980

3 pm

PROGRAM

Chebucto B. G. Bogisch (1932-)

William Byrd Suite Gordon Jacob (1895-)

The Earle of Oxford's Marche

Pavana

Jhon come kiss me now

The Mayden's Song

Wolsey's Wilde

The Bells

Variations and Theme for solo flute and Band
(1979)

Anne McGinty

Tom Regina, flute

INTERMISSION

Dragon Jim Montgomery (1943-)

Parable for Band, Op. 121 (1974) Vincent Persichetti (1915-)

CONCERT BAND PERSONNEL, March, 1980

Flute

- ** Shelley Brown, Peterborough
- Michelle Frensch, Grimsby, Ont.
- ** Joanne Geerling, Toronto
- Janice Kerckamp, Mississauga
- Lisa Lorenzino, Swift Current, Sask.
- Heather Moore, St. John's
- Lynne Piening, Lacombe, Alta. (piccolo)
- Tom Regina, Toronto (piccolo)
- Elizabeth Rutter, Mississauga
- Anne Sidnell, Toronto
- Rosanne Spinazze, Sault Ste. Marie
- Dorothea Weigeldt, Kenora

Oboe

- * Hamish Gordon, Ottawa
- John Miles, (English Horn), Toronto
- Kevin Reid, Weston

Clarinet

- Neville Austin, Bramalea
- Nancy Barrington, Ottawa
- Frank Boccitto, Toronto (Eb Sop)
- Leslie Dunlop, Toronto
- John Gibaut, Toronto (Bb Bass)
- Sharin Hare, Toronto
- Terry Kowalczyk, Toronto
- Patti Paddle, Willowdale
- Wendy Rothwell, Toronto
- Janis Rubenzahl, Toronto
- Glen Schofield, Toronto (Alto)
- Paul Schofield, Toronto
- Leonard Turnevicius, Stoney Ck.
- John Welsh, Toronto (Bb Contra)
- Scott Whittington, Midland, Ont.
- * Sue Willson, Grimsby

Bassoon

- * Heather Chesley, St. Johns, NB
- Margaret Hooper, Sault Ste. Marie

Saxophone

- Jean Ducharme, Beloeil, Que
- Gary Martin, Toronto (Baritone)
- Mark Sutch, Brantford
- Doug Watson, Scarborough, (Tenor)
- Mitchell Whatford, London, (Tenor)

Trumpet

- Sandra Chapman, Toronto
- Mary Evered, Toronto
- Frances G. Harvey, Kettleby, Ont.
- Peggy Matthys, Port Hope
- James Rolfe, Ottawa
- ** John Selkirk, Toronto
- Jens van Vliet, Mississauga
- ** Michael White, Vancouver, BC

Horn

- Joanne Bessubetz, Timmins
- Alyson McCauley, Toronto
- Eleanor Stubley, Mississauga
- ** Roy Takayesu, Hamilton
- Christine Webber, Dartmouth, NS
- ** Tom Wade West, Knowlton, Que.

Euphonium

- Valerie Atkinson, Weston
- Kenneth Hudson, Kenora

Trombone

- Cathy Mee, Brampton
- David King, Scarborough
- Léon Racine, Montreal (Bass)

Bruce Tonkin, Agincourt
** Terry Tusz, Kincardine
** Sheila Cowie, Toronto

Tuba

* Sal Fratia, Toronto
Richard Jatiouk, Scarborough
String Bass

Robin Gow, Don Mills
Gerald Vaughan, Etobicoke

Percussion

David Campion, Toronto
P. Stephen Li, Toronto
Stephen Peckham, Brantford
David Tomlinson, Toronto

Manager and Librarian

Roy Takayesu

* Principal
** Co-Principal

LAST YEAR THE FACULTY OF MUSIC ASKED ITS MANY FRIENDS FOR SUPPORT OF ITS ACTIVITIES. THE RESPONSE TO THIS PLEA WAS GRATIFYING AND THE FACULTY THANKS YOU FOR YOUR GENEROUS CONTRIBUTIONS. OF THE MANY CHALLENGES STILL FACING US, THE MOST TROUBLESOME IS THE NEED TO PROVIDE FINANCIAL AID TO THOSE STUDENTS WHOSE RESOURCES ARE LIMITED. IF YOU WISH TO HELP, WE WOULD BE PLEASED TO DEPOSIT YOUR CONTRIBUTION TO OUR SCHOLARSHIP AND BURSARY FUND. PLEASE MAKE CHEQUES PAYABLE TO:

UNIVERSITY OF TORONTO, FACULTY OF MUSIC
A RECEIPT SUITABLE FOR TAX PURPOSES WILL BE PROVIDED.

Gustav Ciamaga, Dean

B. G. Bogisch's 1969 "Overture for Wind Band" is a full-scale sonata movement with a slow introduction and an extended development section featuring fugal treatment of the main allegro theme. It is cast in an essentially familiar style, combining impressionistic, though basically tonal harmonies, with modal melodies reminiscent of Vaughan-Williams' "folksy" manner. It is brilliantly scored with many opportunities for solo and small ensemble display - all in all, a good and effective "curtain-raiser".

Gordon Jacob's selection of pieces by William Byrd from the "Fitzwilliam Virginal Book" is an arrangement for wind band of pieces originally written for harpsichord. The collection referred to stems from the early seventeenth century and contained nearly 300 pieces by all of the best known Elizabethan composers. The often fanciful titles attached to these pieces refer either to the dedicatee, as in number one; a dance movement, as in number two, a vocal model, as number three; or a kind of programmatic suggestion, as number six. Neither the instrumentation nor the grouping of the pieces into a suite makes any pretense to historical authenticity. The arrangement may, however, be said to be "in the spirit" of the seventeenth and eighteenth centuries, when music was liberally arranged and rearranged for various performing forces.

In Anne McGinty's recent work for solo flute and wind band, the theme is preceded by five variations. The soloist holds the centre of the stage from beginning to end, and in fact plays an extended cadenza before the ensemble enters. There is a shorter cadenza before a tutti coda passage at the end. Although the variation procedure is somewhat anti-traditional, the musical language of the piece is still basically a familiar one. The theme itself has two different "aspects": one a rather solemn tune in common time, and the other has a more pastoral character.

James Montgomery completed the M.Mus. in composition at the University of Toronto in 1972, and has since been associated with the Canadian Electronic Ensemble. His "Dragon" was commissioned by the University of Toronto, with the assistance of the Ontario Arts Council. It is a single movement which exploits various textures and tempi in three main sections. The opening is quiet and builds gradually to a climax of sound and activity. This is followed by a long central section which is more soloistic and slower moving in every respect. The final tutti section gradually returns to the opening material and the final pages of the score are a virtual mirror-image of the opening pages.

Vincent Persichetti has made a number of notable contributions to the literature for concert band, of which Parable IX is one of the more recent. As a composer, Persichetti has won numerous prizes and awards. As a teacher, he has had a long and distinguished career, culminating in his present appointment at the Juilliard School of Music. The present work has been characterized as a "non-programmatic musical essay". It is a continuous movement scored for a large and varied ensemble including a large percussion battery.

TOM REGINA is in the second year of the Artist Diploma program, and currently studies with Doug Stewart.

Next Event: University of Toronto Concert Choir, March 26, 1980
8 pm, Walter Hall.